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grouping, etc., but the greater portion of it is given over to examples of houses designed by some of the leading British architects of the day. Each example, besides being fully and sympathetically described, is illustrated by a general plan, showing the lay-out of the garden, a plan of each floor, sketches of exteriors and interiors and occasional photographs. In commenting upon the text the reviewer says, very truly, that as compared with other countries, British homes of today stand pre-eminent in homelike qualities, individuality, suitability and restfulness, and declares himself in agreement with the author who traces the emancipation from the gewgaws of comparatively few years ago, and the reawakening of interest in architectural work, to the influence of the development of the allied arts. As regards the planning of small houses a suggestion is given, which is very worth noting, that the best results are obtained by the development of the cottage type rather than by trying to reproduce a mansion on a small scale. There is, of course, much excellent domestic architecture in America, but it will be admitted that a large portion of that which goes under the name is by no means domestic—that of the many fine residences erected but comparatively few, either great or small, are homes. It may, therefore, be well to turn to England for example."

SOME SCULPTURAL WORKS OF NICHOLAS STONE, BY A. E. BULLOCK. London (B. T. Batsford, 94 High Holborn, W, C. London).

Under the caption "A Craftsman of the Renaissance," Mr. H. Inigo Triggs calls attention, in the Journal of the Royal Society of British Architects, to this biographical sketch of a sculptor about whom, as he says, little is known, but who, nevertheless, occupies a foremost position amongst the craftsmen of the Renaissance. Nicholas Stone was master-mason to Inigo Jones, efficiently carrying out that famous architect's work. He was first employed on the Banqueting Hall at Whitehall, but later upon many important buildings, standing in virtually

the same relation to Jones that Gibbons did to Wren. In the Sloane Museum his account books are still preserved and from them a complete list of his works has been compiled. It is good to have the "lesser workmen" thus brought to remembrance—for in preserving the spirit of art they were large factors. The object of the craftsmen of today is, moreover, to reclaim this same simple dignity accruing to artisans through a respect for their special portion of labor.

ART IN GREAT BRITAIN AND IRELAND. BY SIR WALTER ARMSTRONG, Director of the National Gallery of Ireland. Charles Scribner's Sons, New York, 1909.

An excellent hand-book, giving a comprehensive survey of the growth and flowering of art in the British Isles, and treating not alone of sculpture and painting but architecture, iron work, stained glass, needle work, engraving and etching. It is difficult to understand how so much could be crowded into so small a volume without reducing it to a series of chronological tables, but the chapters read agreeably and well. And what is more, this little book is fully and delightfully illustrated with inset half-tone reproductions on every page, tiny but adequate, and with several full-page plates in color. It is the first of a series, to include the art of all nations, to be published simultaneously in this country, England, France, Spain, and Germany.

A CHILD'S GUIDE TO PICTURES. BY CHARLES H. CAFFIN. The Baker and Taylor Company, New York, Publishers. Price \$1.25 net.

Not one of the newest publications but worthy of being brought to remembrance. By no means a book merely for children, nor yet a guide in the accepted sense, but a critical analysis in simple, intelligible form of the qualities which are the sum and substance of art, whether in paintings, architecture, or sculpture; invaluable to all who would know the viewpoint of the artist and connoisseur.